

# THE CELEBRATED AMERICAN, MARIANO CEBALLOS

CLASIFICACIÓN: PRINTS

SERIE: BORDEAUX BULLS (PRINTS, 1825) (1/5)



## DATOS GENERALES

CRONOLOGÍA

1825

DIMENSIONES

330 x 405 mm

TÉCNICA Y SOPORTE

Piedra litográfica, lápiz y rascador, tinta negra,  
papel avitelado

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documentated work

FICHA: REALIZACIÓN/REVISIÓN

18 Feb 2011 / 24 May 2023

INVENTARIO

836 225

## INSCRIPCIONES

Goya (bottom left)

Déposé. (bottom edge, left)

Lith. De Gaulon. (bottom edge, right).

## HISTORIA

See *The mourning*

Together with *Brave bull*, *Spanish entertainment*, *Bullfight in a divided ring* and *Bullfight*, it forms part of the series "The Bulls of Bordeaux", printed by the printer Gaulon de Gaulon in his establishment in rue Saint Rémy in Bordeaux, of which there is only one proof in the Museum of Fine Arts in Bordeaux) was of one hundred copies, intended - as we know from a letter addressed to his friend Joaquín Ferrer - for sale to Spanish exiles in Bordeaux and in Spain, which is why the titles appear in Spanish.

## ANÁLISIS ARTÍSTICO

See *The mourning*

In all the prints in the serie, the expressive drama is full, with deformations and an impetuous rhythm in the composition. The contrasts of light and shade accentuate the fury violence of the scene. The clamour, agitation, bustle and barbarity of the bulls also have a point of censure towards all savagery. Goya sees the bullfighting festival as an exalted and distant reminder of Spain. Despite being a work by an octogenarian artist, it is full of youthful verve, vigour and enthusiasm.

In the first print of the serie, the protagonist is a mixed-race bullfighter of unknown origin (he could be Argentinian or Peruvian), famous for his spectacles in which he would saddle or ride bulls for bullfighting, whom Goya depicted in prints of *Bullfighting* such as number 23, *Mariano Ceballos, aka El Indio, kills the bull from his horse*, number 24 *The same Ceballos riding a bull on another bull that broke the horns in the bullring of Madrid* and the letter J, *Mariano Ceballos riding a bull breaks half spears*. In this case, he appears riding a black bull, previously roped and saddled, ready to thrust a lancing sword into another animal with a lighter coat. He creates a circle of bullfighters and spectators who, thrilled by the spectacle, crowd around the bullfight. A central circle of light gives luminosity and contrast to the scene, leaving the audience between light and shadow. With the scraper he draws lines with which he outlines the figure of the bull to give it movement.

## EXPOSICIONES

### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 263

### **Goya: toros y toreros**

Espace Van Gogh Arles 1990  
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.  
cat. 68

### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 102

## BIBLIOGRAFÍA

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p. 425, cat. 283  
1964  
Bruno Cassirer

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 363, cat. 1707  
1970  
Office du livre

### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

HOFMANN, Werner (ed.)  
p. 297  
1980  
Prestel-Verlag Münche und Hamburger  
Kunsthalle

### **Origen de la litografía en España. El real establecimiento litográfico**

VEGA, Jesusa  
p. 363, cat. 34

### **Goya, toros y toreros**

GASSIER, Pierre  
p. 146  
1990  
Ministerio de Cultura, Comunidad de Madrid

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p. 260, cat.408  
1996

1990  
Fabrica Nacional de Moneda y Timbre

**Goya. Estampas. Grabado y litografía**

CARRETE PARRONDO, Juan  
pp. 40-44, 342 y 374, núm. 278  
2007  
Electa ediciones

[www.bne.es](http://www.bne.es)

**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 172  
2014  
Museum of Fine Arts Boston Publications

Ministerio de Educación y Cultura, Biblioteca Nacional

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
p. 138  
2016  
Norton Simon Museum

**ENLACES EXTERNOS**